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# THE PERSONALITY OF CHARACTER CREATION

From personality inventory into a character personal-  
ity creation instrument

Informaatioteknologian ja viestinnän tiedekunta

Kandidaatin tutkielma

Syyskuu 2019

# ABSTRACT

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Tampereen yliopisto  
Informaatiotutkimus ja interaktiivinen media  
Syyskuu 2019

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Tässä tutkimuksessa tarkastellaan, kuinka persoonallisuuden mittaamiseen tarkoitettua instrumenttia (personality inventory) voi hyödyntää roolipelihahmon persoonan luomisessa ja kuinka tämä prosessi voi a) sekä nopeuttaa hahmonluontia, että b) lisätä immersiota hahmossa pelaamiseen. Tutkimuksessa on hyödynnetty kehitysprosessia, jossa persoonallisuusmittari (personality inventory) muuntuu vaiheittain syklistä prosessimallia (cyclical process model) hyödyntäen kokeelliseksi roolipeli-instrumentiksi. Roolipeli-instrumentti luotiin viidessä vaiheessa pelitestauksen ja siitä saadun palautteen pohjalta valitusta NEO PI-R-instrumentista. Viimeistä roolipeli-instrumentin prototyyppiä testattiin kolmesti, ja havaintoja sen toiminnasta kartoitettiin avoimilla haastatteluilla. Keskeisenä havaintona tarinalliset roolipelielementit integroituina persoonallisuusmittarin komponentteihin muokatussa Big Five-viitekehyksessä koettiin helposti lähestyttävänä ja kevyenä prosessina hahmon persoonan luomiselle - kun idea hahmon persoonasta muodostui, muu hahmonluonti koettiin sujuvammaksi ja hahmokonsepti oli selkeämmin jäsennehtävissä.

Avainsanat: Big Five, personality traits, personality inventory, NEO PI-R, roleplaying games, character creation

Tämän julkaisun alkuperäisyys on tarkastettu Turnitin OriginalityCheck -ohjelmalla.

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# 1 INTRODUCTION

Role-playing games concentrate around player characters, who drive story via their actions. The process of character creation is therefore important. It provides the player a definition of their respective character. The game revolves around the interaction of the players' characters and the game setting the game master (GM) describes (White et al, p. 64, 2018). Thus, character creation can also be tied to the game experience itself, influencing how players may interact with the game at hand, shaping its course and creating story with their actions. Characters with mental depth may give way for story choices with depth - thus building a story with depth.

This thesis explores how components of a personality inventory and character creation could be unified to create a character personality creation instrument. The personality inventory is an instrument of psychology, an evaluation tool in the form of questionnaire. The goal of such a tool is to map out personality characteristics of participants (Colman, 2015.) The design process detailed in this thesis sees how such an instrument is turned upside down from a tool to measure one's own personality, into a tool to invent one's character's personality.

The design background and principles, as well as the overarching design iterations are described - how the personality inventory changed into an instrument of character creation. The psychological framework for the ordeal is the Big Five, which depicts personality on five broad levels: Openness to Experience, Conscientiousness, Extraversion, Agreeableness and Neuroticism (OCEAN).

## 2 FRAMEWORK

Table-top roleplaying games (TRPGs) offer a game experience unlike any other game. They are landscapes for many things, the first and foremost being the adoption of a fictional persona (Bowman, & Schrier, p. 395, 2018). Their goal is not the victory (a satisfactory condition present in most games), but rather immersion into a fictional world, an experience of becoming one's character and playing out a role of importance (Vu, p. 280, 2017). The game usually rises from the interaction of the player characters and the story narrated by the appointed game master (White et al, p. 64, 2018). It is in the hands of the players' creativity and character choices the story progresses and gains momentum. Thus, the personality of the characters also has a part to play in shaping up the story (Bowman, & Schrier, p. 402, 2018.)

So, how can personality be imbued into player characters with more ease? This thesis explores the possibility of using a personality inventory as a starting point for a more lightweight way to flesh out a mental setting for a player character. This crystallizes in the overarching research question: *"how can the components of a personality inventory be used to design a character personality creation instrument?"* This chapter describes the components of personality - a brief definition of personality traits and the Big Five framework, the personality facets and what a personality inventory is. There is also a brief description on table-top roleplaying games, and on the role of player characters in them.

### 2.1 Briefly on the Big Five & the personality traits

According to Kajonius and Mac Giolla (2017), "personality traits refer to recurring ways of thinking, feeling, and behaving, which show heritability and stability across time." Personality traits describe individual mental differences (Revelle, & Condon, p. 70, 2015). This way, they can be viewed as building blocks of personality.

One of the main criticisms against personality traits is their inability to accommodate the flexibility and dynamic nature of personality. Personality traits appear to be static in contrast to the malleability inherent in personality across time (Pervin, p. 111, 1994.) As

such, maybe personality traits can be viewed as something akin to variables, which describe a measurement of the personality at a given time?

Big Five can be viewed as a general framework for the personality traits. As the name implies, the Big Five describes five dimensions, which depict the aspects of personality at their broadest level (McCrae, & Costa Jr., p. 159, 2008.) Each individual score different values within the scope of these dimensions, and it is these differences that make everyone stand out from the rest (McCrae, & Costa Jr., p. 160, 2008).

First of the dimensions is Neuroticism, which correlates with an affinity for a range of negative emotions, from anxiety to depression and anger. Second of the five dimensions is Extraversion, which, as the name implies, refers to the levels of social activity and how much one experiences positive emotions in general. Third dimension is Openness to Experience, which describes how willingly an individual wants to experience new sensations and how much they want to participate in intellectual or novel activities, for example. Fourth dimension is Agreeableness, which describes the overall friendliness and kindness of an individual, how willing they are to help others and feel sympathy. Fifth and last dimension is Conscientiousness. It describes the tendency to be hard-working, responsible, organized and persistent in one's goals (McCrae, & Costa Jr., 2008.).

### **2.1.1 Personality facets**

Big Five is composed of the broad dimensions of personality, and the personality facets are smaller, distinctive aspects and sub-divisions of those dimensions. Each of the Big Five dimensions may be further divided into more specific trait facets, which measure a singular, distinct aspect of one, larger personality dimension (McCrae, & Costa Jr., p. 244, 2008.).

The purpose of the facets is to organize the broad, ambiguous personality dimensions into more specific units (Kajonius & Mac Giolla, p. 2, 2017). The facets dissect the broad personality dimensions into more detailed units. This allows for a more precise measurement of personality factors (such as Warmth and Gregariousness for Extraversion, for example).

### **2.1.2 Personality inventory**

To gather a measurement of an individual's personality characteristics, personality inventories are instruments conceived for such a purpose. Personality inventory generally takes the form of a questionnaire, which is designed to measure one or more trait characteristics of a participant (Colman, 2015.). Two examples of a personality inventory relevant for this thesis are Ten Item Personality Inventory (TIPI) and Revised NEO Personality Inventory (NEO PI-R).

Ten Item Personality Inventory (TIPI), is a 10-item personality inventory utilizing the Big Five framework. It is a short measure for situations, where the main topic of interest isn't the actual accuracy of personality and where the loss of psychometric depth can be tolerated. The items of TIPI constitute of a pairing of one personality dimension and one personality facet. The items consist of Extraverted/enthusiastic, Dependable/self-disciplined, Calm/emotionally stable, Open to new experiences/complex, Sympathetic/warm, Critical/quarrelsome, Anxious/easily upset, Reserved/quiet, Disorganized/careless and Conventional/uncreative (Gosling, Rentfrow, & Swann Jr., p.504, 2003.).

Revised NEO Personality Inventory (NEO PI-R) is a personality inventory created for measuring all in all 30 facets, with 6 facets assigned to each of the dimensions of the Big Five (McCrae, & Costa Jr., p. 225-226, 2008). The facets are Competence, Order, Dutifulness, Achievement-striving, Self-discipline and Deliberation for Conscientiousness; Trust, Straightforwardness, Altruism, Compliance, Modesty and Tender-mindedness for Agreeableness; Fantasy, Aesthetics, Feelings, Actions, Ideas and Values for Openness to Experience; Warmth, Gregariousness, Assertiveness, Activity, Excitement-seeking and Positive emotions for Extraversion; and Anxiety, Hostility, Depression, Self-consciousness, Impulsiveness and Vulnerability (to Stress) for Neuroticism (McCrae, & Costa Jr.).

## **2.2 Table-top roleplaying games**

The focus of this thesis is in the form of roleplaying games known colloquially as "pen & paper"-RPGs, or table-top roleplaying games. In the field of games, TRPGs differ from other games in the sense that their nature is usually non-competitive – instead of offer-

ing a certain kind of victory state as an endgame goal, their primary form of appeal derives from the immersion of engaging in fictional game worlds. These game worlds are the essence of TRPGs, as they can be virtually almost anything, ranging from genre to genre, often spawned from successful franchises in popular culture (Vu, p. 280, 2017.).

Essentially, TRPGs are rule-based systems, defined in various levels by these systems. These games can be described as fantastic simulations, guided by the framework consisting of the rules. The rule systems usually reflect the game they are describing, created to specifically reflect a certain kind of game activity - be it a game of horror or high fantasy (Dormans, 2006.).

TRPGs are the oldest form of roleplaying games. The name “pen & paper” stems from how the typical gaming scenario is meant to be structured. All the vital information relating to the game is written or drawn – be it a character sheet or some other information – on a piece of paper. The name “tabletop” refers to how the games are typically played around a table or a similar location, allowing for an easy and practical use of the game assortments (Zagal & Deterding, p. 30, 2018.) The rules come into the play to structure the activity as a “game” - describing how the setting in question works, how effective the player characters are and how tough their adversaries, for example. An element of chance is brought along using dice, mainly to determine how well the characters perform against the framework set by the rules (Dormans, 2006.).

### **2.2.1 Player characters – key to story**

Player characters may be viewed as the focal point of interaction in roleplaying games. Such games basically revolve around the characters creating stories via play (Tychsen, Hitchens, & Brolund, p. 57, 2008.) The premise of roleplaying games is that the players undertake the role of an individual player character, undertaking specific character roles to complement a party made up of other player characters (Zagal & Deterding, p. 29, 2018).

Characters can be thought of as windows that open to the fictional reality expressed in the games. They are conduits for players to experience the game and enable its playing, as tools to invoke change and story. Players undertake a two-fold role. In their character,



they act as an audience to a game master-driven narrative. By means of character interaction they also participate in storytelling and affect the story's course (Liz, 2003.).

The game itself can be thought of as an interactive story experience. It is essentially born out from the rules, which establish the boundaries for the game mechanics. The game itself is not about the following of the rules but using the rules to strengthen the game context and the game world. Rules come to play when a concrete action – such as the outcome of a successful attack – needs to be resolved (Vu, p.283, 2017.).

The roleplaying game experience is essentially a group narrative, with players becoming and being both its creators and consumers. They play out a role from being authors all the way to acting as the key characters of a story (Liz, 2003.) Players, utilizing their creativity and making character choice, collaborate with the game master to create a shared, interactive story experience (Zagal & Deterding, p. 31, 2018).

### **2.2.2 Role of character creation**

Some form of character creation underlies all TRPG activity, be it a single adventure or a long-term campaign. During character creation the physical and mental stats and (possibly) the background, goals and motives of the player characters are established, linking the characters to the game at hand. Various TRPGs offer different ways to implement and describe these – for example via randomization, point-buy system or narrative methods (White et al, p. 73, 2018).

Essentially, the character creation outlines the incoming game – how does the game respond to the player characters? How does their personality play out in different situations? A well fleshed-out character personality mechanic implemented into the character creation may have an advantage as a builder of story, allowing for the player a more personalized gaming experience (Tychsen, 2008). Characters may gain depth and be more interesting – possibly adding a spark of interest to even a story that might otherwise be dull (Lebowitz, & Klug, p. 71, 2011).

# 3 DESIGN PROCESS

## 3.1 Background

The Ten Item Personality Inventory (TIPI) was the starting point for the designing of a character personality creation instrument. The basic TIPI presents ten items, dimensions of the Big Five (both the positive and the negative dimensions, thus in total ten items) and one facet correlating with each dimension. The dimensions are then evaluated in the form of a questionnaire. Each dimension is evaluated on a scale from 1 to 7, disagree strongly to agree strongly (as shown in Figure 1.).

Ten-Item Personality Inventory-(TIPI)

Here are a number of personality traits that may or may not apply to you. Please write a number next to each statement to indicate the extent to which you agree or disagree with that statement. You should rate the extent to which the pair of traits applies to you, even if one characteristic applies more strongly than the other.

Disagree strongly	Disagree moderately	Disagree a little	Neither agree nor disagree	Agree a little	Agree moderately	Agree strongly
1	2	3	4	5	6	7

I see myself as:

1. \_\_\_\_ Extraverted, enthusiastic.
2. \_\_\_\_ Critical, quarrelsome.
3. \_\_\_\_ Dependable, self-disciplined.
4. \_\_\_\_ Anxious, easily upset.
5. \_\_\_\_ Open to new experiences, complex.
6. \_\_\_\_ Reserved, quiet.
7. \_\_\_\_ Sympathetic, warm.
8. \_\_\_\_ Disorganized, careless.
9. \_\_\_\_ Calm, emotionally stable.
10. \_\_\_\_ Conventional, uncreative.

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TIPI scale scoring ("R" denotes reverse-scored items):

Extraversion: 1, 6R; Agreeableness: 2R, 7; Conscientiousness: 3, 8R; Emotional Stability: 4R, 9;

Openness to Experiences: 5, 10R.

Figure 1. Ten Item Personality Inventory.

This presented the initial foundation of the character personality creation instrument. Because the TIPI contained a rather limited set of possible facet variation (only one facet for one dimension), the focus quickly moved onto another personality inventory - the Revised NEO Personality Inventory (NEO PI-R). NEO PI-R is a personality inventory, which includes a larger facet variation for possible personality generation (as shown in Figure 2.). As TIPI included merely 1 facet per each personality dimension, the NEO PI-R introduced a total of 6, which greatly increased the possible personality options one could generate with the intended character personality creation instrument.

NEO PI-R Facet	IPIP Scale Name	High/low example items from the IPIP
<b>Conscientiousness</b>		
<i>Competence</i>	<i>Self-efficacy</i>	complete tasks successfully/misjudge situations
<i>Order</i>	<i>Orderliness</i>	like order/leave a mess
<i>Dutifulness</i>	<i>Dutifulness</i>	follow the rules/break rules
<i>Achievement-striving</i>	<i>Achievement-striving</i>	work hard/do just enough to get by
<i>Self-discipline</i>	<i>Self-discipline</i>	get chores done right away/waste my time
<i>Deliberation</i>	<i>Cautiousness</i>	avoid mistakes/rush into things
<b>Neuroticism (Emotional Stability)</b>		
<i>Anxiety</i>	<i>Anxiety</i>	worry about things/relaxed most of the time
<i>Hostility</i>	<i>Anger</i>	get angry easily/rarely get irritated
<i>Depression</i>	<i>Depression</i>	often feel blue/feel comfortable with myself
<i>Self-consciousness</i>	<i>Self-consciousness</i>	am easily intimidated/am not embarrassed easily
<i>Impulsiveness</i>	<i>Immoderation</i>	often eat too much/easily resist temptations
<i>Vulnerability</i>	<i>Vulnerability</i>	panic easily/remain calm under pressure
<b>Extraversion</b>		
<i>Warmth</i>	<i>Friendliness</i>	make friends easily/am hard to get to know
<i>Gregariousness</i>	<i>Gregariousness</i>	love large parties/prefer to be alone
<i>Assertiveness</i>	<i>Assertiveness</i>	take charge/wait for others to lead the way
<i>Activity</i>	<i>Activity level</i>	am always busy/like to take it easy
<i>Excitement-seeking</i>	<i>Excitement-seeking</i>	love excitement/dislike loud music
<i>Positive Emotions</i>	<i>Cheerfulness</i>	radiate joy/am seldom amused
<b>Agreeableness</b>		
<i>Trust</i>	<i>Trust</i>	trust others/distrust people
<i>Compliance</i>	<i>Morality</i>	would never cheat on taxes/use flattery to get ahead
<i>Altruism</i>	<i>Altruism</i>	make people feel welcome/look down on others
<i>Straightforwardness</i>	<i>Cooperation</i>	am easy to satisfy/have a sharp tongue
<i>Modesty</i>	<i>Modesty</i>	dislike being center of attention/think highly of myself
<i>Tender-mindedness</i>	<i>Sympathy</i>	sympathize with the homeless/believe in eye for eye
<b>Openness</b>		
<i>Fantasy</i>	<i>Imagination</i>	have a vivid imagination/seldom daydream
<i>Aesthetics</i>	<i>Artistic Interests</i>	believe in the importance of art/do not like poetry
<i>Feelings</i>	<i>Emotionality</i>	experience emotions intensely/seldom get emotional
<i>Actions</i>	<i>Adventurousness</i>	prefer variety to routine/dislike changes
<i>Ideas</i>	<i>Intellect</i>	like complex problems/avoid philosophical discussions
<i>Values</i>	<i>Liberalism</i>	tend to vote for liberals/believe in one true religion

Figure 2. The 30 facets of NEO PI-R.

In the advent of focusing to build onto NEO PI-R, the initial structure for the character personality creation instrument was planned. For the instrument, game cards were deemed as a suitable starting point. Randomization was added onto the components of the character creation instrument to introduce the possibility of chance in the creation of a character personality via the instrument. Why? To promote the atmosphere of fun - to introduce surprising personality components and to empower imagination and creativity with the unpredictability of the possible personality options (Schell, p. 153, 2008).

## 3.2 Design principles

Underlying the design process of the character personality creation instrument was to change the purpose of the personality inventory. As the personality inventory is a tool of psychology to evaluate a real personality, the character personality creation instrument was derived from it to be a tool to evaluate a character's personality. The research was approached from the viewpoint of action design research – combining elements from both action research and design research. This meant approaching the research via concrete developing of a character personality creation instrument and gathering

viable data on how to develop it via cyclical approach based on playtests and feedback – defining the development issues via design research and diagnosing them via action research (Cole, Purao, Rossi & Sein, p. 334, 2005).

This was derived into a cyclical design process. First, the premise for the design change was identified (problem definition). After this, design actions were planned to accommodate the change (intervention). These actions of change were then implemented. Then, in conjunction with the play tester, the design was tested, and subsequent feedback was gathered from the play test (evaluation). This feedback was reflected and formed the basis for the next premise in the design process (reflection and learning). (Cole, Purao, Rossi & Sein, p. 334, 2005.). This completes one iteration in the design process.

The playtests of the initial design iterations were conducted together with a person with no previous roleplaying experience. This was done to include both a neutral tone and new perspective into the design process. The fifth and final iteration was tested with three people, who were already familiar with roleplaying games. From them, the final feedback was gathered about the character personality creation instrument and its impact on the process of player character creation.

### **3.3 Stage 1 - the gamified foundations**

The first iteration of the character personality creation instrument saw two integral changes. First, the Big Five dimensions were re-named. As shown in Figure 3. below, Openness to Experience became Open/Conservative; Conscientiousness became Discipline/Chaos; Extroversion became Energetic/Reserved; Agreeableness became Harmony/Quarrelsome; and Neuroticism became Neurotic/Calm.

Each of the Big Five dimensions further included 6 facets (6 for the positive side, 6 for the negative side of the spectrum). These 6 facets were taken directly from the facet-listing of the Revised NEO Personality Inventory. Secondly, they were transformed into *slogans* (statements of the character's state of mind) to induce more immersion.

The slogans were meant to be the variables, which measured the differences in character personality. Each of the Big Five dimensions held a total of 6 of these slogans, and

they were assigned randomly to a player via specific game cards. Game cards were assigned values, which represented the Big Five spectrum in a character. As shown in Figure 3. below, the values were 4/0, 3/1, 2/2, 1/3 and 0/4. Player drew a card, which held the value for each of the Big Five dimensions. For example, player draws a card 4/0 for Calm/Neurotic - that means their Calm (the first number) is 4 and their Neurotic (the last number) is 0. These values also simultaneously represented, how many slogans the player could choose for their character. In the case, the player could pick up 4 slogans from the domain of Calm, and 0 cards from the domain of Neurotic (thus promoting a mental setting that leans totally towards a more laidback character).

As a finalizing touch, there was also a questionnaire. It was meant to be answered by the player directly after they had randomly picked up their slogans. The intention was to both crystallize the image of the character being created as well as contextualize it better. The questionnaire inquired general attitudes, for example how the character regarded other lifeforms or if they fancied sneaky or brash behavior.

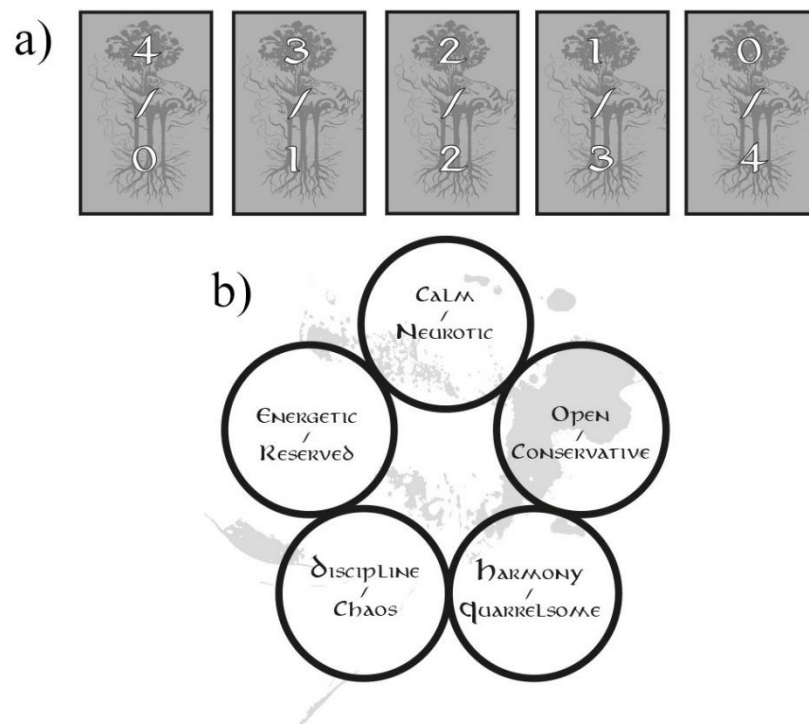


Figure 3. Stage 1 of the instrument.

### **3.3.1 Reflection**

Reaction to the first design iteration deemed it somewhat complicated. There were two key points, which were identified as problematic. Firstly, the scale of 4/0, 3/1, 2/2, 1/3, 0/4 was deemed too large, and it also included a puzzling situation of 2/2 (when player gets 2 cards from both sides of one personality dimension). This created confusing situations, where the player could not identify their intended character's personality properly. For example, a character with a value 2 in Harmony and a value 2 in Quarrelsome - essentially opposites - seemed confusing and irrational.

Secondly, the slogans were deemed somewhat difficult to comprehend. It was felt that these readymade slogans restricted creativity by applying a direct implication onto the facets. It was felt that there was already an inherent meaning in the slogan, and the player didn't have room to create their own version of the respective facet. The magnitude of more open creativity was emphasized, and it was felt that the facets should be re-purposed into something else than slogans to allow for more room in character personality creation.

In general, the first design iteration saw to the initial transformation of the elements of NEO PI-R into a gamified design. It consisted of game cards assigning personality values randomly. The questionnaire structure of the personality inventory survived in the form of the general questionnaire. It was intended to crystallize and sharpen the image of a fledgling character personality generated via randomization.

Consensus was that the scale of 4/0 to 0/4 created some confusing situations (the value of 2/2) and generated an amount of data (20 facet/slogans in total) that was deemed rather overwhelming, affecting the character personality creation negatively. It was difficult to monitor that many options at the same time. Also, the readymade slogans affected the creation process negatively, by restricting creativity and imagination. This was the premise when moving onto Stage 2 of the design process.

### **3.4 Stage 2 - refining the foundations**

The second iteration of the character personality creation instrument saw to the modification of the factors created in the first iteration. The structure of the instrument generally remained the same - it included the game cards designed to assign the facets randomly (the Big Five dimensions), the subsequent facet cards (30 facets of the NEO PI-R) to create a fundamental depiction of a personality and the questionnaire to help in constructing the image of a character's personality.

One of the main problems with the first iteration was the Big Five scale, with which the facets were assigned to the player. The initial scale was 4/0 to 0/4, so it was changed to 3/0 - 0/3, as shown in Figure 4. below. Thus, the possible spectrum of personality dimensions was 3/0, 2/1, 1/2 and 0/3. This small change deleted the scenario of a 2/2 personality value, which created confusion. Its introduction also saw to the decrease in the amount of possible data (15 facets in total) - this was positively regarded as making the creation process more lightweight.

Another main problem was the restricting limits of the facet cards constructed into the form of slogans. Slogans included an intrinsic meaning to them, and this was deemed as inhibiting creativity. At this point, the slogans were reverted into their corresponding facets. The facets were also re-named to be both simpler and to induce creativity in the players. The total list of facets was 30 so-called positive facets, and 30 so-called negative facets (derived from the facets of the NEO PI-R).

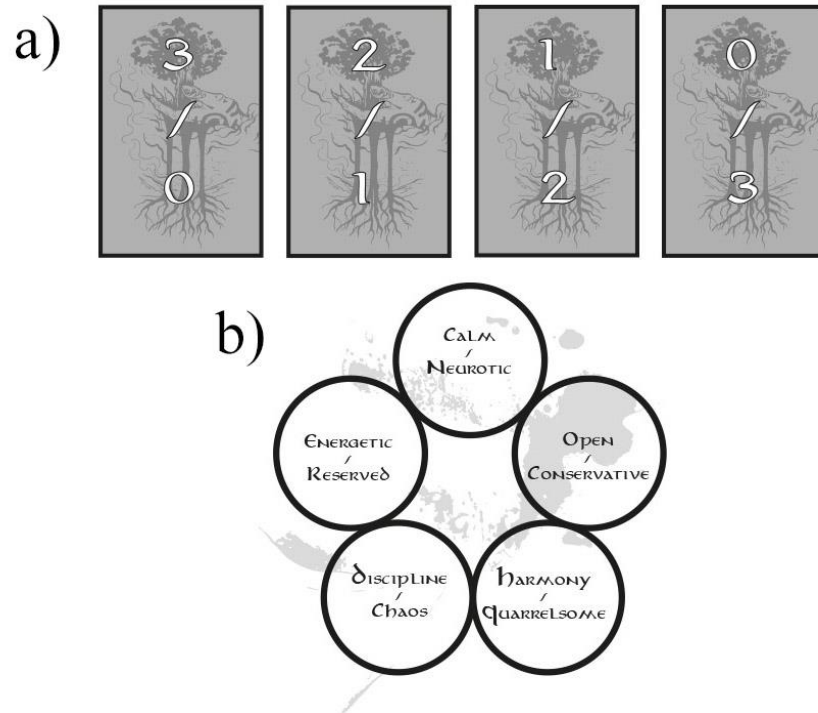


Figure 4. Stage 2 of the instrument.

The second iteration worked like the first one in terms of usability. First, player drew game cards randomly to assign their personality dimensions values. For example, a card 2/1 for Calm/Neurotic represents 2 for Calm and 1 for Neurotic. Subsequently, the player picks the corresponding amount of facet cards that connect with each of the personality dimensions (in this case, the player would receive 2 facet cards in Calm-category and 1 facet card in Neurotic-category). The system saw to the fact that character would always be dominant in one side of the personality dimension, which was deemed as a fertile ground for creativity and imagination.

### 3.4.1 Reflection

Reaction to the second design iteration varied. On the other hand, the lesser amount of data (fewer and simpler facet cards) and the smaller Big Five scale (3/0 to 0/3) were regarded positively. The fact that the character being created would automatically have a dominant and a lesser side within one personality dimension - such as the aforementioned “2/1, Calm/Neurotic” (dominantly Calm and lesser Neurotic) was regarded as an interesting factor that helped in the imagining of the character’s personality.



However, even if the system in general became more comprehensible, there were a few key points that needed adjustment. First, the amount of data generated was still relatively large. The comprehension of all the facet cards and linking them together to create an image of the character's personality was deemed a somewhat difficult process. The main reason was the amount of facet cards. It was simply a cumbersome endeavor to glimpse them all at once. This was the same problem that was encountered in the first iteration, but only to a lesser extent.

Secondly, facets that conflicted with each other were somewhat difficult to grasp. Combinations such as Cautious (Discipline) and Impulsive (Neurotic) posed a clear contradiction to each other and created confusion. At best the combinations were regarded as interesting (such as Distrusting, Defiant and Cold facets together), but at worst they painted a picture of an insane character full of contradictions (which may have, under the right circumstances, posed an interesting option for playing). It was deemed that the assigning of the facets clearly needed some adjustment.

Third, it was inspected whether all the Big Five dimensions were relevant for the creation of a character's personality. It was concluded that for the third iteration of the design process, only three Big Five dimensions out of all five would be relevant regarding the creation of a character's personality. This was the premise for the Stage 3 of the design process - limiting the Big Five dimensions and attempting to reduce data to create a more coherent picture of the character personality being created.

### **3.5 Stage 3 - the Big Three and the dividing line**

The third iteration of the character personality creation instrument saw to a larger overhaul of the structure established in the first two iterations. First, only three dimensions out of the total five of the Big Five were deemed relevant for the instrument. This would lead into a narrower set of possible personality options. As was the case so far, randomization was chosen to be the method for the assignment of the different personality options. The game cards, instead of designating how many facets the player receives, came to designate the three Big Five personality dimensions the player would focus on.

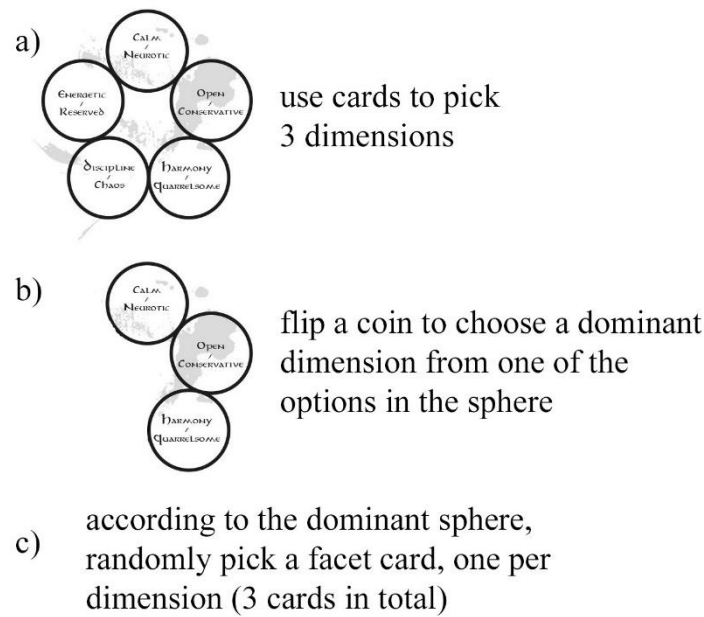


Figure 5. Structure of instrument stage 3.

The assigning of three personality dimensions out of five was conducted as shown in Figure 5. above: first, the player randomly picks up 3 game cards (which in the previous iterations were used for designating the dominant side of the personality dimensions and subsequently the facets). The cards will show the personality dimensions that the player may now focus on. The dominant side will be chosen randomly, for example by throwing a coin and assigning the positive side for one side, the negative side for the other.

By choosing randomly, the player then picks up three dominant personality dimensions. For example, the player picks up cards for Harmony/Quarrelsome, Discipline/Chaos and Energetic/Reserved. They then flip coin with each dimension, for example resulting in Harmony, Chaos and Reserved. From these dominant dimensions, the player randomly picks up one of the respective 6 facets, resulting in 3 facet cards in total. For example, in this scenario Trusting (Harmony), Messy (Chaos) and Antisocial (Reserved). Together with the questionnaire, these facets are regarded as the guidelines with which to help the crystallization of the character personality.

### **3.5.1 Reflection**

Third design iteration saw to some major changes to the design of the character personality creation instrument. Thus, it can also be viewed as some kind of a central point and dividing line in the designing process. The reaction was varied - while the smaller amount of personality data made it easier to comprehend the facet cards, it was deemed that the design was still riddled with some key points needing adjustment.

The key adjustments concentrated on discarding randomization, modifying the facets and streamlining the character creation instrument structure by combining the elements of the questionnaire and the facets into a single structure. It was felt that randomization as an assigner of personality in this context simply did not do the trick it was intended to do. Its main problem was in the assigning of contradictory personality facets, which were hard to realize for the player.

Second problem concentrated on the personality facets. The whole breadth of the 30 NEO PI-R facets were deemed somewhat difficult to comprehend for character creation in the roleplaying context. This point saw to the realization of how much the roleplaying game context correlates with personality elements such as the facets. Many of the facets were unified into more streamlined entities to allow for more immersion and imagination. Some facets, such as “Vapid” (Conservative) or “Unadventurous” (Reserved) were decided to be removed entirely from the instrument. All in all, the total of 30 facets were reduced to a more compressed set of 15 (15 “positive and 15 “negative”).

The end of the third stage saw to the instrument undergoing a drastic transformation. It saw to the deconstruction of the game instrument from the gamified design powered by chance, towards its original roots as a personality inventory. The premise before Stage 4 was this - the instrument was now fitted into a questionnaire, which attempted to combine roleplaying context and the facets into a singular system. The Big Five dimensions experienced a radical upheaval at this point, instead becoming the Big Five Attitudes.

### 3.6 Stage 4 - combining the questionnaire and the facets

The fourth iteration of the character personality creation instrument saw to major changes to the instrument structure. Firstly, how the Big Five personality dimensions were viewed was modified drastically. They became the Big Five Attitudes, which came to describe essential personality attitudes, which would be sharpened with the use of the modified personality facets.

The Big Five Attitudes are Morals, Order, Instincts/Nerves, Sociality and Values. Morals were set to describe Harmony/Quarrelsome (Agreeableness), Order was set to describe Discipline/Chaos (Conscientiousness), Instincts/Nerves were set to describe Neurotic/Calm (Neuroticism), Sociality was set to describe Energetic/Reserved (Extraversion) and Values were set to describe Open/Conservative (Openness to Experience). Figure 6. below represents example view on Morals-section of the Stage 4 instrument.

The new facets became Honest/Cunning, Humble/Arrogant, Friendly/Spiteful, Orderly/Messy, Dutiful/Irresponsible, Diligent/Slacker, Hotheaded/Non-hostile, Nervous/Confident, Impulsive/Planned, Outgoing/Solitary, Assertive/Observer, Creative/Conventional, Emotional/Stoic, Eccentric/Ordinary and Progression/Tradition. A small description of the basic definition was added to each of the facets to provide with inspiration.

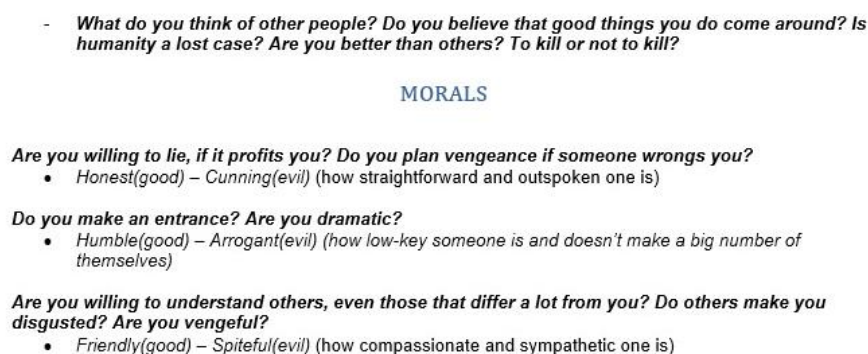


Figure 6. Example view of Morals from the Stage 4 instrument.

The questionnaire from the previous design iterations, intended to help in figuring out the roleplaying context of the character, was implemented directly to the instrument to replace the game cards. Essentially the questionnaire became the instrument (alongside the facets).

The instrument worked very differently from the previous three iterations, which clearly had gamified foundations as their core (such as the game cards as components). As the element of chance was discarded, the process took a turn to be reportedly more intuitive and player-centered. Instead of a game, the instrument resembled a personality inventory questionnaire by providing the player with a set of questions, and the ability to answer to them via the facets (as shown in Figure 6. above).

The process itself was quite simple: instead of a game setting, the character personality creation instrument was handed for the player as a questionnaire. The intention was that the player should read the questions without giving too much thought to them and respond by circling a facet option that felt as natural to them. The whole creation process was intended to be fast.

### **3.6.1 Reflection**

Fourth design iteration was a major overhaul to basically all the elements in the character personality creation instrument. The instrument structure, the psychological framework of the Big Five and the personality facets were all deconstructed and re-purposed. The gamified element of chance (including the game structure such as the game cards) was dropped from the design process at this stage. The Big Five became the Big Five Attitudes and the 30 NEO PI-R facets were streamlined to be more dynamic as the 15 facets of personality attitudes.

Reaction to the fourth design iteration regarded the change to the Big Five and the facets positively. Interestingly, after discarding the gamified elements from the instrument, it was easier to comprehend the whole breadth of the creation process. The structure of the instrument as a questionnaire was regarded as a more dynamic change, which simplified the creation process by providing both the contextualizing questions and the facets in unison. Clearly, by taking course towards the structure of the original personality inventory, the creation process itself was rendered more comprehensible. The names of the facets were regarded as being easier to grasp (for example Honest/Cunning versus the previous Outspoken/Devious).

Despite these positively regarded changes, a feeling of disconnection was reported. Even though the questionnaire made it easier to grasp the instrument, it was reportedly difficult to answer the questions with mere facets. It was felt that they required more roleplaying content, and context. For example, a part where the player is asked whether they are willing to lie, it was deemed ambiguous to answer such a question with a mere facet. It required story.

The whole instrument, even if the structure itself was deemed working, required story content to enable a sensible personality creation to occur. So even though the questionnaire fundamentally made sense, it was the answers-section that was reported to be disconnected from the process and context of character creation.

This was the premise before Stage 5, the final prototype. It was realized, that to be able to enable character personality formation to occur from the Big Five and the personality facets, they had to be constructed into the structure of a story - enveloped into a roleplaying context.

### **3.7 Stage 5 - final prototype**

After four design iterations, fifth iteration of the character personality creation instrument saw the design process reach the finalized prototype stage. In the previous stage of the design process, it was deemed that the instrument required more roleplaying context (namely story elements) to better function in the creation of a character personality. Thus, the instrument underwent the last phase of modification. This meant the creation of story-based context to each of the Big Five Attitudes established previously.

The personality facets were also adjusted to conform better to the instrument. The list of facets in the final version was: Honest/Cunning, Low-key/Arrogant, Friendly/Spiteful, Caring/Uncaring, Creative/Rules, Emotional/Stoneface, Eccentric-Weird/Ordinary, Change/Old Ways, Orderly/Messy, Dutiful/Irresponsible, Diligent/Slacker, Hot-headed/Non-hostile, Confident/Nervous, Planned/Impulsive, Outgoing/Solitary, Leader/Observer - so in total 16 facet-pairs. The role of the facets was also changed. Instead of being in such a major role as they had been so far in the previous design iterations, in the final prototype they became helpful keywords to aid in sharpening the

vision of a fledgling character personality being created. Basically, the role of the questions and the facets was reversed.

The last phase of modification saw to the introduction of the story content to each of the five sections, labeled and modeled after the Big Five Attitudes (and subsequently, the Big Five personality dimensions). These five discrete sections were the same as before: Morals, Order, Instincts/Nerves, Sociality and Values. Each was fitted with story content, providing narrative like text-based roleplaying (as shown in Figure 7. below). Basically, each of the five sections was structured to be very similar to an actual roleplaying scenario, albeit only occurring in the form of written story. Intention was to create emotional response, deemed as one of the key elements in the creation of character's personality.

- MORALS
1.  
"You sheathe your weapon, and step inside a tavern full of people. The atmosphere is filled with laughter and noise. It's uplifting. How do you make your entrance?  
- Silently step in. / Thump your boots boldly against the floor. / Shout "waitress, bring me your best ale!" and cheerfully step in.
  2.  
- What do you think when you see these people? (I don't really care / They are scum. / Let's grab a beer with them! / I have more important things to do. / Something else?)
  3.  
"You've been travelling for quite some time. Are you a sellsword? Perhaps a travelling merchant? A scholar? Someone looking out for fortune for some reason? Is life precious to you?"  
(I forge my own destiny. / I serve others. / I serve myself. / I'm open for the highest bidder.)
  4.  
- Do you believe that good things you do come around? (I don't really care / Nothing matters. / I can influence the world with my own good behavior. / Something else.)  
  
"As you grab your pint, a drunkard almost topples you, and dumbly adds 'I'll punch you for stepping onto my way!' but before anything happens, another person is quick to apologize for the bad behavior. 'Sorry man, my brother tends to lose his temper, he means no harm' "
  5.  
- Is humanity a lost cause? Are you better than others? Does this man deserve to be punched? (Yes. Hard. / It's okay, been there myself. / \*say nothing and just stare the man coldly\* / Something else entirely?)  
  
"You've seen the world, have you? How they treat others. Yes, it's full of shit. Or is it? Is there hope? When you see a man's face in front of you, do you think they should be put to the sword?
  6.  
- To kill or not to kill? (Absolutely. / Yes, if they deserve it. / There should always be a way around killing. / Violence breeds violence, I comply.)
  7.  
"As you sit next to the bar table, you remember that old bully from your childhood. Where did you live by the way? Was it a city? A village? A barracks?  
Anyways, that bully. What would you do if you met him now?  
(Bash the hell out of the bastard... / Ah, it was a long time ago, no worries. / Something else?)
  8.  
What do you think about lying? What if it hurts someone?  
(I never lie. / Well... if the cause is good? / Who cares, no one will notice anyway.)
  9.  
Live and let live. / Nonbelievers shall be punished. / I am numb to suffering of others.

Figure 7. Example view from the Morals-section of the final prototype.

After the feedback from the fourth iteration, consideration was given for the answers-section. Instead of replying to the questions with simple facets, the answer options were also fitted with story content (as shown in Figure 8. below). They were modeled to better

chart the setting of the fledgling character personality, for example would they bash into the bar loudly and vigorously, or would they appear sneaky and unseen to eyes of the commoners.

1. <i>Silently step in.</i>	Thump your boots boldly against the floor.	Step in cheerfully! "Waitress, bring me your best ale!"		
2. <i>I don't really care</i>	<i>They are scum</i>	<i>Let's grab a beer with them!</i>	<i>I have more important things to do</i>	Something else?
3. <i>I forge my own destiny.</i>	<i>I serve others</i>	<i>I serve myself</i>	<i>I'm open for the highest bidder.</i>	
4. <i>I don't really care</i>	<i>Nothing matters</i>	<i>I can influence the world with my own good behavior</i>	<i>Something else</i>	

Figure 8. Example view from the instrument stage 5 answer sheet.

Much like the previous design iteration, the overarching theme of the instrument was to be the spark that lights up imagination and immerses the player into the roleplaying setting and character creation with easier effort. The instrument was designed to be quick to complete, and thus it was emphasized that the player should answer as intuitively as possible.

The instrument was designed to be fast and lightweight to use. First, the player picks up the questionnaire sheet (one for each of the Big Five Attitudes – Morals, Order, Instincts/Nerves, Sociality and Values), and then answers the questions one by one after reading the description. After circling the suitable answer option, the player then circles personality facets they deem fitting for their character. Finally, after they have (as fast as possible) answered the questions, they might look upon their answers and chosen facets. The end process includes a short conversation with the game master. The at-



tempt of this is to find out what and why the player chose as their answers. Subsequently, the answers are then formed into a preliminary model of a character personality, for example by simply writing it down.

### **3.7.1 Playtests**

The fifth iteration – the final prototype of the character personality creation instrument – was tested separately with three different participants. Each of the participants had various levels of previous roleplaying experience, so the process of character creation was essentially a familiar one. The variation of the previous roleplaying experience also yielded diversity in the feedback. The participants were Lauri Pulkkinen (interviewed 9.4.2019, R1), Lasse Harmainen (interviewed 10.4.2019, R2) and Oskari Vaaras (interviewed 12.4.2019, R3). They have given their consent for using their names publicly in this thesis. In-text, these interviewees are referred to as R1, R2 and R3, respectively.

The test sessions were structured into a conversational format. Initially each of the participants described their relationship with roleplaying games and the role of character (and playing in character) and what the character creation meant to each of them. Afterwards, the actual playtest revolved around three parts of the character personality creation instrument: Morals, Order and Values.

The participants were directed to go through the instrument in the following order: Morals first, Order second and Values last. A range of character personalities were formed, for example a morally grey character with emotional and mental quirks (such as keeping a family member's photo in their pocket as a memento) to a completely organized warehouse worker, who was secretly a serial killer. The iterations and the thoughts behind them varied. On average, one personality creation iteration took around fifteen minutes to complete.

After the playtest session, open reviews were conducted. As aforementioned, they were held as conversations designed to ultimately create feedback from the instrument. Players' attitudes towards roleplaying games and character creation in general was also inquired. An important angle was also what the characters and playing in one's character meant to the players.

### 3.8 Feedback

“Playing a good character is like a drug.” (R2, 10.4.2019) The players can reflect themselves into the character, explore aspects of their own personality and thus escape from the confines and boundaries set by the real world. Overall, this was described as the true attraction of the roleplaying games. “There is a singularity, where the vivid emotions, sense of being in character and good story meet each other.” (R2, 10.4.2019)

Basically, good roleplaying game is characterized as an empowering experience, and a good game is created via interesting characters. This places heavy emphasis onto the character creation. “Character creation is basically the window to the game setting – how is the game supposed to be played. What are the roles for players? It is a premise for the story at large” (R3, 12.4.2019.)

Overall, the story context of the personality creation rose to the role most important. The questions had to invoke both the surfacing of emotions and it made the player think “how would my character want to react in this situation. What a good character personality creation seeks is to find emotional reactions in right situations” (R1, 9.4.2019.)

On the other hand, “to escape real world and find one’s own road in the game world” (R2, 10.4.2019) was deemed as one of the key areas the creation process should attempt to emulate. “Roleplaying is basically choices, and what the player character fundamentally represents, is interactive choices enveloped in storytelling context. The character creation affects everything in the game. It defines the environment, genre, pacing, dialogue and essentially the construction of the story in the setting” (R1, 9.4.2019.)

A personality mechanic can really bring some depth to a character. Character’s mental setting is one of the more important aspects of the game and can truly change how the player views the game. “It can be horribly dull or interesting, depending on what kind of sense the player has of their character” (R2, 10.4.2019). A good character creation mechanic should consider personality of the character with more depth. A good mechanic was described as something that takes both the roleplaying game context and the personality into consideration. It is like giving a tabula rasa a mold, or “hopping into a moving train and knowing instantly how to rob it” (R3, 12.4.2019).

Overall, the instrument (and subsequently elements of a personality inventory) was regarded positively as something that helped, even if only three out of five personality dimensions were tested. “With three dimensions, one can get quite a finished character - including all of the Big Five would be interesting” (R3, 12.4.2019). The Big Five personality dimensions transformed into the Big Five Attitudes as the building blocks of a personality creation instrument were deemed as a suitable starting point, defined as “a logical base, simplifying the categorization of a character’s mental setting” (R1, 9.4.2019).

In general, the personality facets were regarded as less important, and perhaps somewhat stigmatizing, albeit their role as descriptors of personality was still recognized. Their role as a final touch helped to describe whether the character was, let’s say, overly arrogant or wanted to remain low-key at all costs (Low-key/Arrogant). Clearly, the facets that “invoked a sense of drama were favored as components that were useful for the creation process” (R3, 12.4.2019).

The consensus was that the instrument was easy to comprehend and lightweight to use. It eased up the process of creating a vision of a character due to assigning personality initially. By envisioning character’s mental setting first, it was easier to pick skills from the large list, for example. The story context was important, and it was deemed necessary for meaningful imagination to occur. The Big Five Attitudes made more dynamic the comprehension of the general dispositions of a character to their game surroundings. It was deemed that the instrument gave “just enough immersion to induce the gears of immersion” (R2, 10.4.2019).

Character creation was described as “a typically time-consuming endeavor” (R3, 12.4.2019). Thus, an important role for the character personality creation instrument arose. Using it first in the character creation process would make the subsequent character creation process much easier. “There is a lot of chaos involved in the initial stages of character creation, including choosing from a myriad of attributes, skills, advantages and disadvantages.” (R2, 10.4.2019)

By running the character personality creation instrument first in the process, it would be easier to start picking the more precise, game-specific details for the character. It was

mentioned that “the instrument basically organizes a large amount of unorganized character creation data.” (R3, 12.4.2019).

General response depicts the instrument as helpful – a dynamic and lightweight approach to creating a first impression of a character, and thus easing the following process of quantifying the character via actual game information. Story context was essential. The personality facets, which were initially the main components of the instrument, were regarded as optional, not that important.

## 4 SYNTHESIS

Player characters are in the nexus of a satisfactory roleplaying game experience. Players undertake the role of characters, which they control and use to interact with the fictional game environment – it is these interactions that subsequently drive the story onwards and create flavor to the game (Tychsen, Hitchens, & Brolund, p. 57, 2008.)

Players adopt these relatively consistent avatars of their fictional character (Bowman & Schrier, p. 395, 2018). With them, they may roam the fictional world and act out. The research described in this study attempts to unveil the pervasive yet intangible ethereal connections underlying players and their characters to make more sense of the mental settings of their characters' personalities. Why? To make a more consistent story with characters equipped with personal flavor. An instrument to measure personality, personality inventory, was chosen in the endeavor to deconstruct it into a tool of character's personality creation.

The design process began by choosing a personality inventory and implementing its components in the creation of a character personality creation instrument for roleplaying games. The process started with Ten Item Personality Inventory, which was deemed as too narrow. This was due to a small amount of personality components (only one facet per one personality dimension of the Big Five), which felt as a limited number of components required for a larger variety of creativity.

The personality facets, more precise divisions of the broad personality dimensions and suitable quantifiers for personality values, were chosen as the main components upon which to build the character personality creation instrument on. Thus, focus shifted onto NEO Personality Inventory, which consisted of the Big Five personality dimensions and 6 facets per each dimension (thus 30 facets in total). It was deemed appropriate for the design task due to a larger amount of personality components (and thus variation), and thus the design process began.

Initially the character personality creation instrument was implemented into a gamified structure. It consisted of game cards that were modelled to represent the value of the Big Five dimensions in the character's personality. By using these cards, the player would

assign personality facets (smaller divisions of the respective Big Five dimension) to their character in random fashion according to the values in the cards.

The instrument combined these elements of the personality inventory and the element of chance to bring unpredictability into the personality creation process. There was also a questionnaire present in all these iterations, reformed from the questionnaire structure of the personality inventory. Its intention was to help in concretizing the fledgling character personality created via randomization.

The first three design iterations used the gamified structure as their foundation. The first stage consisted of the Big Five cards, which assigned a specific amount of personality facets in the form of slogans for the player. The second stage worked similarly, but instead the amount of assigned personality facets was limited, and they were no longer in the form of slogans. The third stage saw to a fundamental change, which limited the amount of possible Big Five dimensions to three, thus also limiting the personality facets assigned for the player to use in the creation process.

After the third design iteration, it became clear that randomization as an assigner of personality elements was defunct. It was hard to comprehend and probably due to this felt disconnected from the roleplaying context. Because the randomized, disconnected personality components and the questionnaire, which was designed to build flesh around them seemingly didn't connect properly, there was a change of direction for the design process. The randomization was discarded, and the personality facets and the questionnaire were literally put together.

The fourth and fifth design iterations were modelled more closely after the initial structure of a personality inventory, inspired by the original purpose to chart participant's personality characteristics via a questionnaire. The Big Five personality dimensions were instead re-named the Big Five Attitudes, five discrete questionnaires measuring the character's mental attitudes and reactions to their surroundings.

The questionnaire from the previous iterations was integrated into the instrument as the main structure (much akin to a personality inventory). First, the modified personality facets were used as the answers to the questions, but they were deemed difficult to

comprehend. The questions in the questionnaire also lacked sufficient roleplaying context, which made them feel disconnected from the purpose of the character creation instrument.

The instrument moved into the fifth and final prototype stage, which saw to the introduction of the roleplaying context in the form of story content in the questionnaire. Both the questions and the answers were fitted with story elements, whose purpose was to invoke emotions and reaction from the player. At this stage the personality facets were changed from major components into smaller, complimentary components. The final prototype was tested three times with different participants, and the feedback was gathered via open reviews.

The design process was thus divided in total of five discrete stages. The character personality creation instrument was refined cyclically, from a gamified instrument utilizing the element of chance, to a narrative questionnaire with story content. It used the components of the Revised NEO Personality Inventory (the Big Five framework and the 30 personality facets) and re-purposed them into roleplaying context. In general, the final prototype was deemed as a useful element in the process of roleplaying character creation.

The personality inventory saw major changes during the design process. First, the elements of Big Five (and the Big Five dimensions themselves), as discrete components, seemingly felt like a natural fit for a personality creation instrument capable of quantifying personality data. First, it was deemed that by assigning values to the Big Five dimensions and via these values assigning personality facets randomly to the player, interesting and unpredictable options would naturally arise. This formed the basis for the justification of randomization in the creation process. It was intendedly gamified to create an atmosphere of play. However, the process of personality creation via this randomization seemingly lacked coordination - there was no sense of "real character" in the personality.

The second major change in the design process was the realization of the necessity of story context to create meaningful character impressions in the player. Emotional reaction and drama was needed, and it could not be achieved via mere randomized, singular

personality components (a card with a facet “Low-key” is slammed in front of the player - without suitable context, this facet by itself doesn’t invoke a lot of emotion, but the moment the player is given a story to react to, the facet starts to play a role of importance in defining, how the character should act in this given situation). Thus, roleplaying story context was fleshed out and added onto the foundations of the personality components. That was the key point for using the personality inventory in the design process.

The Big Five was thus fleshed out as a questionnaire, designed to measure specific attitudes and reactions of the character to their surroundings. The personality facets more as specific quirks and small defining details rather than major components. By tweaking the personality inventory - Revised NEO Personality Inventory - in such a way, the potential of using the personality inventory in the designing of the character personality creation instrument began to unravel. The personality components without integrated roleplaying context felt disconnected. When these two are combined, an instrument capable of easing the character creation process, is born.

## **4.1 Limitations and further research**

It is by no means a given fact that character personality plays an important part in roleplaying games. The game context probably becomes the greatest limitation for the character personality creation instrument described in this thesis. This instrument is a result of one design process, implemented from the components of the NEO PI-R personality inventory. Maybe utilizing Ten Item Personality Inventory would have given birth to an entirely different personality creation instrument? Not to mention the context of the roleplaying game.

It is certain that this instrument was created with a deeper roleplaying experience in mind, but as is the case with a large degree of varying roleplaying games, there are also a large degree of different roleplayers out there. The deeper experience for one is superficial to the other, and vice versa. And what about players, who don’t seek a game of personality fulfillment or mental growth? A dungeon looter in Dungeons & Dragons might be totally content with their character being characterized merely as “a ranger”, without further mental details fleshed out. For some other player the sole purpose of



playing is to slay monsters and get a new epic sword with which to do the job easier (and with more empowerment).

So, this leads to one of the certain conclusions unveiled in the design process and the multitude of playtests (including the playtest of the final prototype) - roleplaying context plays a role of utmost importance in the designing of instruments such as this. There might not be any readymade “meta-level instrument”. Perhaps a more suitable goal for future development is the creation of a model, which can be easily modified from one context to the other?

From an atmosphere of dark and gritty fantasy (such as the case of the thesis) to a game of valiant high fantasy or futuristic, neon-light lit metropolises, such instrument could be modified with different story contexts, giving birth to different character personalities. This gives food for thought for future development.

## **4.2 Conclusions**

The components of NEO PI-R re-purposed into a questionnaire, fitted with roleplaying story context, saw one way of utilizing the personality inventory in the character personality creation process. It was generally concluded as being a positive addition to a character creation setting. By enabling a faster approach to a character’s mental setting, it might be easier to enter the game world and experience a more vivid story. The process of character creation might also be streamlined because the instrument could make it easier to pick suitable character creation options fitting for the character. As mentioned previously, player character fundamentally represents choices that contribute to the construction of the story. Ultimately, as established previously in this thesis, a character with more fleshed-out personality might also contribute to a better story via more in-depth story choices.

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## **APPENDIX 1. OPEN REVIEW QUESTIONS**

1. Have you previously played roleplaying games?
2. What do you think is the meaning of characters in roleplaying games?
3. What do you think is the meaning of character creation in roleplaying games?
4. What would make a good character creation system? What would it concentrate on, and why?
5. What kind of thoughts did the instrument invoke? Was it easy or difficult to figure out the instrument, and why?
6. Was instrument helpful in the designing of the character personality, and how it was helpful?
7. How would you develop the instrument, and why?
8. In general, did you feel that the instrument was useful, and why?

## **APPENDIX 2. FIGURES**

- Figure 1. Ten Item Personality Inventory
- Figure 2. The 30 facets of the NEO PI-R
- Figure 3. Stage 1 of the instrument
- Figure 4. Stage 2 of the instrument
- Figure 5. Structure of instrument stage 3
- Figure 6. Example view of Morals from the Stage 4 instrument
- Figure 7. Example view from the Morals-section of the final prototype
- Figure 8. Example view from the instrument stage 5 answer sheet